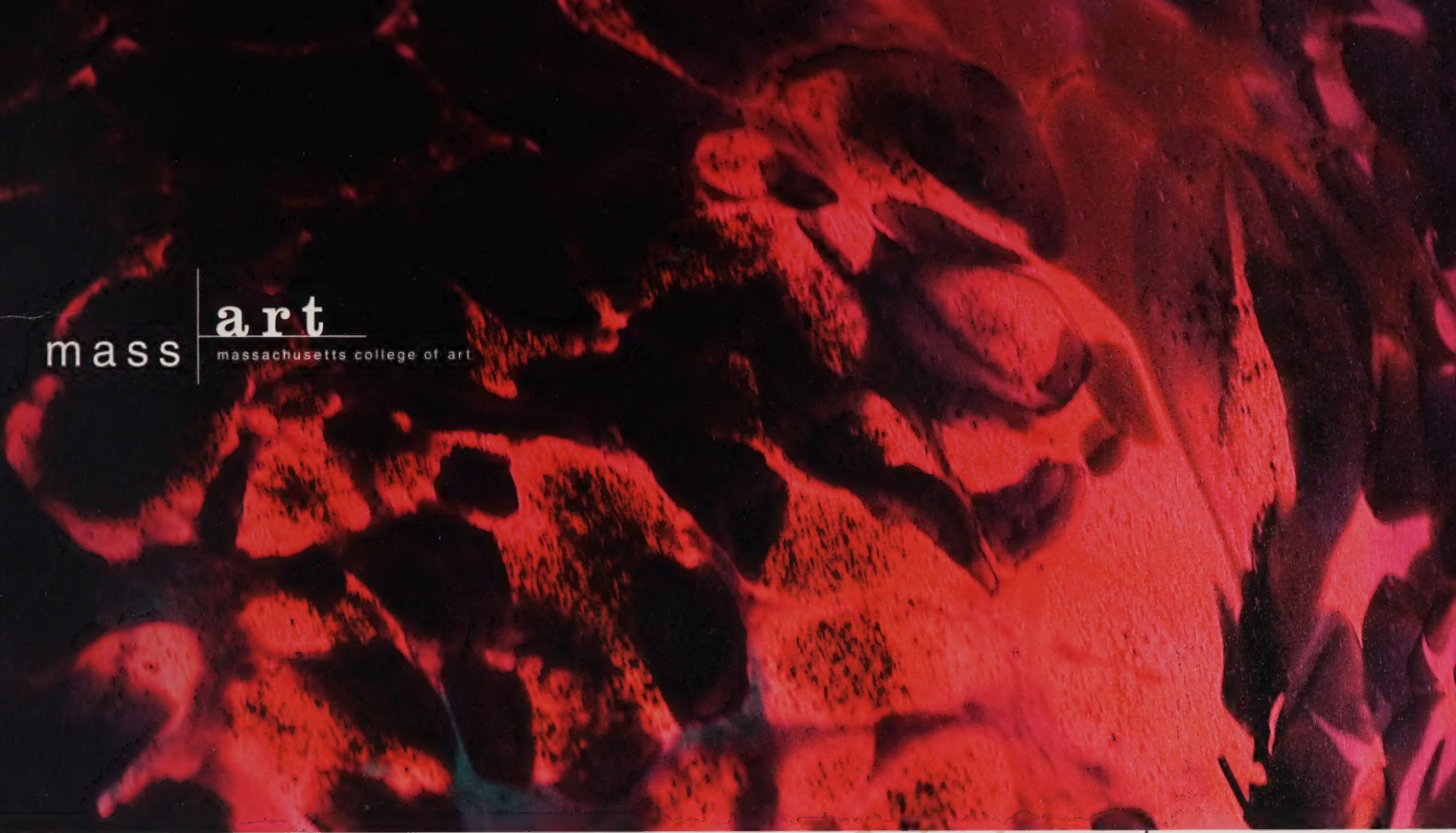


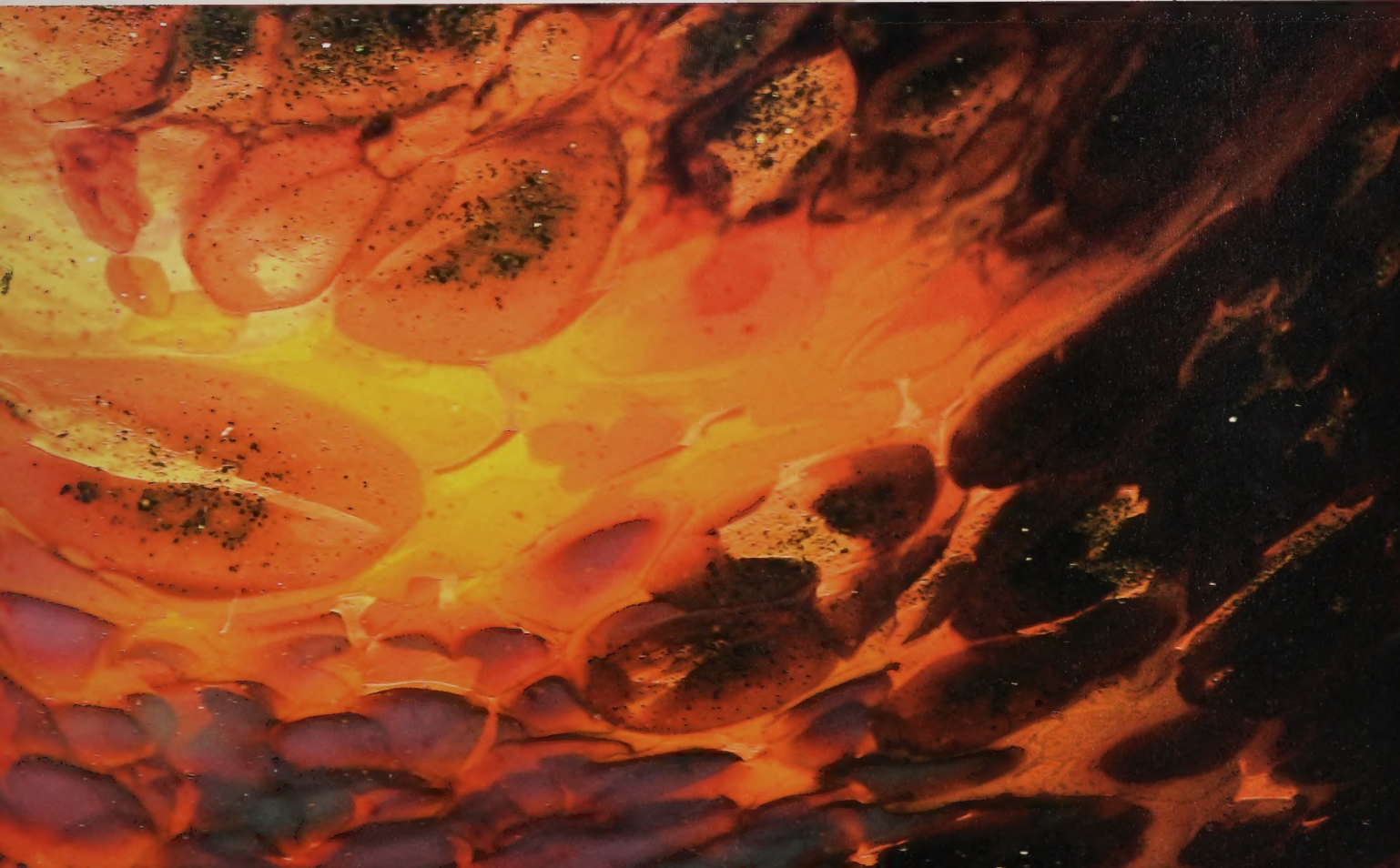


mass | **art**
massachusetts college of art

ALCHEMY

Mass Art

JULY 2004 -
JUNE 2005





A PROMISING

PARTNERSHIP

forward

Talent has no bounds.

fig 1 A WORD FROM PRESIDENT SLOAN

Over the past year, MassArt has undergone a series of transformations—some of the most exciting changes have been driven by MassArt's New Partnership with the Commonwealth.

In the past two years, implementation of this new agreement has allowed us to fill many brand new full time faculty positions across all disciplines. Accordingly, enrollment has also increased in step with our goals.

This year MassArt has received a small, unexpected, one-time increase in our state appropriation. Yet, thanks to the stability provided by the New Partnership plan, we are no longer as closely subject to the vicissitudes of the state economy.

The Partnership Plan has also positioned us as a ground breaking national higher education leader. The national media has discovered us as a place worth talking about, and higher education leaders such as the American Council on Education are eagerly watching MassArt's model mix of public and private funding and entrepreneurship.

We are also enthusiastic about our campus master plan, which continues to evolve. This winter, an architect will be approved to transform our gymnasium into a state-of-the-art design and new media center. We are also studying the possible conversion of the Kennedy building to include new dormitory space.



TRANSFORM

Feed: Artists + Digital Influence, Sandra and David Bakalar Gallery, October 19–December 11, 2004



The entire MassArt community collaborated for an overwhelmingly positive 10-year joint accreditation visit from the National Association of Schools of Art and Design (NASAD) and the New England Association of Schools and Colleges (NEASC). The visit validated our hard work, and it is worth noting that accreditors called the New Partnership an "exciting new national model... that allows MassArt to continue to expand its national stature in higher art education."

In addition to the New Partnership Plan developments, MassArt continued to focus on the five areas of concentration that will ensure our position on the local, national, and international stage: facilities upgrades and a new master plan for the campus, enhanced professional development opportunities for faculty, increased ability to award student financial aid, expanded study abroad and travel course options, and funding for the Center for Art and Community Partnerships.

This report details the incredible changes the college has been part of over the past year. I thank you for your interest and support during the past year and look forward to your continuing involvement with MassArt as our plans unfold this year.

Kay Sloan

Kay Sloan, President



fig 2 SHIFTING GEARS

Take a look around you at MassArt's new undergraduate students. They include a dancer from the Alvin Ailey American Dance Theater, a Russian School of Mathematics tutor, and a reporter for TV Metropole of Brazil.

The college's classrooms are far from homogeneous. They reflect an intriguing *mélange* of experienced and less seasoned artists; students who hail from towns as close as Lowell to countries as distant as Lebanon. Our halls of learning include teens as well as adults in their 50's.

Last year Senior Vice President for Academic Affairs Johanna Branson was responsible for overseeing the search and hiring processes for 12 new faculty. (See *Formidable Faculty*, page 8.) "We're very enthusiastic that 40% of our new faculty are people of color, so we are better able to address the wider range of talents, needs and experiences of the changing student body," said Branson. At the same time, MassArt is "diversifying the pipeline from which our students are recruited, working with populations who might not think first of an arts education as a valuable resource," continued Branson.



"The education I've received at MassArt is what sparked my growing interest in New/Dynamic Media. The guidance I received under my supervisor Jan Kubasiewicz was key to the success of my degree project—which led to my work with EduVision."

-Maciej Sudra, Senior, Graphic Design



Kenyan schoolchildren using eSlate—
a wireless electronic textbook.
Photo courtesy EduVision.

CHANGING

faces

MISSIVE FROM MBITA

In December 2004, Senior Graphic Design major Maciej Sudra took a year's leave from MassArt to work on a pilot project designing and implementing a wireless electronic textbook—or *eSlate*—for Kenyan students. Sudra was born in Mexico, but spent most of his life in Kenya before attending MassArt. He speaks English, German, Spanish, Polish, and Swahili. He will return to

MassArt in December 2005. Meanwhile, Sudra dropped us a line en route to Nairobi:

"I want to help users get a better and more affordable education while I learn more about interface design and the role designers can play in bridging the digital divide. We live in a four-bedroom house in Mbita, a small rural fishing village on the shores of Lake Victoria.

I have never had more work in my life, but I've also never had more fun doing it...the students are fun to work with, and the location is amazing. Our challenge at the moment is to convince the appropriate people that we are not a "novel idea ahead of its time," but that a system akin to *eSlate* is possible in this day and age and would have an enormous impact on the developing world."

—www.eduvision.or.ke

MassArt students are fortunate. Thanks to their rich mix of backgrounds and years of life experience, they are a valuable resource for one another; learning side by side with others who have been called to art through diverse paths.

The admissions and recruitment goals MassArt reached over the past year—part of MassArt's New Partnership goals—helped shape today's singular student body. We increased our undergraduate enrollment by 40 students from 2003 to 2004 while applying more stringent admissions standards for undergraduates and transfer students entering the college in fall 2004. Our endeavor was a success—applicants' average GPA and SAT scores rose.

Yet MassArt continued its commitment to providing broad access to our programs by guaranteeing that Massachusetts residents with need will not have to take out loans to cover the cost of tuition and fees. Additionally, in fall 2004, ethnic minority students comprised 17.5% of those BFA students who reported ethnicity.

New students enrolled included a larger number of out-of-state students who will make singular contributions to MassArt's blend while laying the foundation for an expanded creative network.

Even more candidates were offered the opportunity to join MassArt's creative community, thanks to the school's exposure far outside the borders of New England. Admissions staff grabbed the attention of candidates in the mid-Atlantic region, and enrollment of students from New York State tripled from 2004 to 2005. Next year we expect even greater diversity in our student body as our Admissions Counselors travel to states like Florida and Texas, and for the first time ever, Japan, Korea, China, and Thailand.

To learn more about a few of MassArt's students, see page 7 for a profile of Christian Flynn (Painting '05), and pages 12 and 13 for profiles of Zornitza Kaltcheva (Fashion '06) and Lina Maria Giraldo (SIM '06).



CAPE COD CAMPUS

For more than a century, artists and writers—from Henry Thoreau to Robert Motherwell—have found inspiration on the tip of Cape Cod in Provincetown, MA.

In a singular collaboration designed over the last year and launched in September 2005, MassArt and the Provincetown Fine Arts Work Center (FAWC) will offer twenty artists—ranging in age from their 20's to 50's—the opportunity to earn a Master of Fine

Arts degree outside of Boston for the first time in the College's history. "For us to be working collaboratively with MassArt, one of the best art schools in the nation, creates wonderful synergy," said Hunter O'Hanian, Executive Director of the FAWC.

Students enrolled in the two-year low-residency program will study at the FAWC during four 24-day residencies in September and May. In between, the

students will return to their homes—in Oregon, Tennessee and New England—to work under the guidance of mentors who will visit their studios monthly.

"Provincetown has played a significant role in the cultural heritage of this country. I can think of no other location, nor two institutions better committed to meeting the needs of visual artists," said George Creamer, Associate Dean of Graduate Education at MassArt.



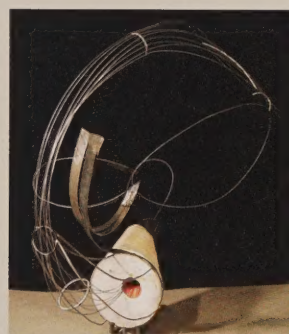


fig3 MASSART PLANS SUSTAINABLE GROWTH

Since its founding in 1873, MassArt has been committed to enhancing the region's cultural and economic life. The college's continuing dedication is reflected in its plans to make dramatic changes to several campus spaces, fashioning a striking new public presence for MassArt along Huntington Avenue, known as the Avenue of the Arts. This new public face of the college will allow MassArt to take its rightful place among the Fenway's cultural institutions.

New teaching space will be constructed, and existing space will be renovated to meet changing academic needs, especially within the Design and New Media programs, whose graduates are a driving force in the creative economy. The combination of new construction and renovations will also markedly improve circulation on campus and help create an environment that fosters connections and the sharing of ideas.

BRANCHING
OUT



Milton Lau (MFA '05)
Cardiogram, 2005
hydrostone and steel,
36"x66"x60"

The College has made a commitment to use its existing buildings and land more effectively and to include sustainable design and construction in all future building projects. Recycled construction materials may be used; the building's layout will make it easy for its occupants to recycle, and the space would encourage the use of renewable energy sources and energy conservation.

By early 2006, an architectural firm will begin the process of programming and feasibility studies to transform MassArt's 1960's-era gymnasium into a state-of-the-art Design Center and exhibition galleries. This first phase will also include making related circulation improvements, including a new entrance plaza and main entrance hall in front of the Design Center along Huntington Avenue (see rendering above). The plaza, designed for informal gatherings and outdoor exhibitions, will open directly to the new home of the Paine and Bakalar Galleries through a glass-enclosed entrance hall. A communication and circulation crossroads, the entrance hall will provide clear and direct access to the entire MassArt campus.

In later stages, MassArt will complete an exciting renovation of the Kennedy building, transforming it into

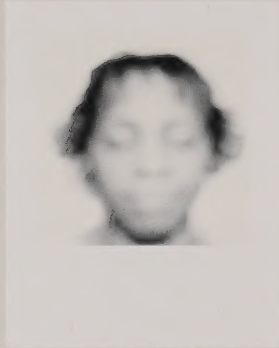
a facility that will incorporate the recently constructed ground-floor dining hall, a new campus center, and possibly new student housing on its upper floors. The College also plans to make major repairs to the Tower, North, South, and East buildings, and reallocate and improve academic and support spaces.

The Design Center—a four-level structure providing 50,000 square feet of academic space at the basement, second and third levels for the Design and New Media programs—will also include 20,000 square feet of space for the relocated Bakalar and Paine Galleries at ground level. While incorporating the best features of the existing location, the new gallery space will be a contemporary, highly flexible three-story space that will invite bold creative statements and allow artists to install tall sculptures or pieces of significant size.

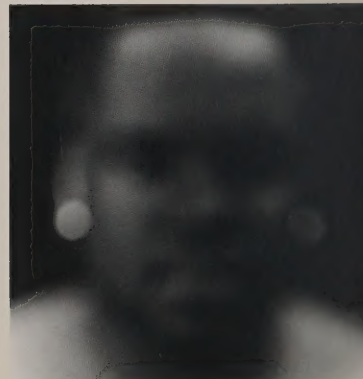
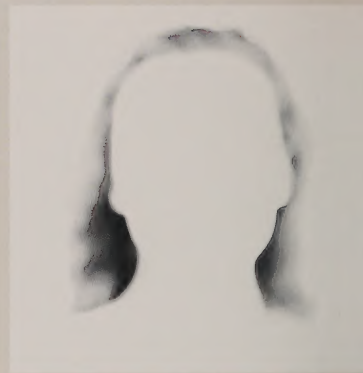
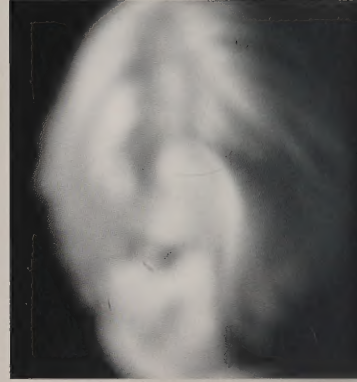
As plans unfold, MassArt will continue to meet with legislators to secure the Governor's requested \$15 million for the Design Center and related projects, while the MassArt Foundation will raise private funds to support the construction of the new galleries.



STUDENTS OF TODAY



Marc Dimov (Photo '05)
Untitled Portraits, 2004–2005
Silver gelatin prints





Christian Flynn '05

Two-time award winner gears up for German journey

MEET THE FUTURE

FELLOWSHIP ENABLES FLYNN TO STUDY GERMAN PAINTER'S MASTERPIECES

It took 32-year-old Christian Flynn, who received his BFA in painting just this past May, some experimentation to bring his talent for painting to fruition.

Flynn attended the University of Massachusetts and Middlebury College, dropped out, then worked full-time as a heating, ventilation, and air conditioning (HVAC) technician while he attended MassArt.

Once Flynn began to focus his energy on art, however, the art community took notice. In his senior year, Flynn received the George Nick prize, awarded to foster observational painters; he also won a Godine Traveling Fellowship.

Flynn used the Nick Prize—as he promised in his proposal—to obtain his current studio space in Fort Point Channel. Flynn's application included a one-page proposal and six pieces of his work, which he displayed for judges. "The awards were unexpected," said Flynn. Observational painting is, he said, "not the trendiest thing" but Flynn likens it to the mechanical and architectural aspect of the HVAC work he does to support his art. "The work I was doing was based on a school environment—it was industrial," said Flynn.

In May 2006 Flynn will travel to Berlin, Dessau, and Dresden, Germany thanks to the Godine Traveling Fellowship—it will be his first visit to the country.

He is preparing for his trip by studying German, and reading as much as he can about the Bauhaus, located in Dessau. Flynn plans to create a series of observational drawings of the Bauhaus buildings that he said, "still stand as a temple to Modernism."

Flynn will also visit Berlin's major museums and contemporary art spaces, and sketch its modern and contemporary architecture.

Finally, he will travel to Dresden's Picture Gallery, which contains a significant collection of paintings by Casper David Friedrich, the preeminent German Romantic painter; few of Friedrich's paintings are available for viewing in the US. "The numerous Friedrich quotations in my artwork have so far gone unnoticed, but they are there nevertheless—in the vertical and horizontal crossing of window frames (a recurrent motif of Friedrich's), and in my employment of easels as stand-ins for figures surveying a space, just as Friedrich uses a backwards-facing figure or a cross to survey the spaces of his landscapes," said Flynn.



WAX ECSTATIC

The *Rōzome Masters of Japan* exhibition, which opened in the Stephen D. Paine Gallery on June 10, 2005 and ended early this fall, was the first group exhibition of wax-resist—or batik—technique (known in Japan as *rōzome*) in North America. While the art of batik dates back 2,500 years, *rōzome* is fast becoming a popular medium for modern fiber art. The MassArt exhibit featured

the work of fifteen Japanese artists who employed *rōzome*, which has traditionally been used for dyeing kimono, to create lushly textured tableaux.

In the article “Batik Events Irresistible” that appeared in the September/October 2005 issue of *Fiberarts* magazine, Barbara Rizza Mellin wrote that contemporary artists in the exhibit, such as Shoukoh Kobayashi, are reinter-

fig 4 NEW—AND ESTABLISHED—TEACHERS EMBRACE THEIR ROLES

As the MassArt community embraces a new group of diverse artists on campus, students need look no further than the head of the class for inspiration. A group of new faculty has arrived—fresh from overseas careers, from positions at renowned learning institutions, and from thriving practices to teach at MassArt. Last year Thanks to MassArt’s New Partnership Plan, the college has filled 10 new tenure track positions and re-hired two vacant positions—a 12% overall increase in the number of full time faculty.

Lois Hetland, Ed.D., who is joining the Art Education Department as an Associate Professor, was part of Harvard University’s Project Zero, where she researched art education and artists’ ways of thinking.

“It’s exciting to bridge public and private institutions,” said Hetland of the change. “Art has for a long time been seen as the realm of the entitled. MassArt stands as a tradition against that notion.”

Hetland has an undergraduate degree in music and visual arts and a teaching certificate from Cornell College in Iowa. She also holds an Ed.M. and Ed.D. in cognitive and developmental psychology from the Graduate School of Education at Harvard University. “I’m very excited to be teaching in a place where people make art. You can just feel the energy that comes from the making. It feels very alive and...makes me feel at home,” said Hetland.



Juan Ormaza, a new Associate Professor in the Studio Foundation Department, will teach drawing. Ormaza holds multiple degrees in architecture and sculpture from universities in Ecuador, Mexico, and New York. Most recently, Ormaza taught sculpture at Hamilton University in Clinton, NY. "Foundation, for me, is the most important section of education in the fine arts. It's like a bridge between the external world and the specialized sections of art education," said Ormaza. Prior to teaching at Hamilton, he lived in Ecuador with his wife, Jean, an artist working in sculpture and digital media. The pair produced video documentation of social and political organizations in Ecuador, Peru and Brazil.

As new faculty begin to teach at MassArt, existing faculty continue to advance the college's reputation by distinguishing themselves in their specialties. David Nolta, Ph.D., who teaches the history of Italian renaissance and baroque painting, recently published his second mystery, *Lostlindens*. The book is set in England, where Nolta lead a group of MassArt students on a trip six years ago. When *The Today Show* required an expert opinion on a story about a lost Da Vinci fresco, they called Nolta, who appeared on June 15, 2005 to discuss the significance of the artist's work; Nolta later appeared on *Dateline* to discuss the historical accuracy of Dan Brown's novel *The Da Vinci Code*.

preting the craft. Using techniques such as discharge (to create negative images) and ro-shibori, (a combination of bound resist and wax resist) as well as specially designed copper stamps known as caps, contemporary artists are creating everything from pure abstraction to photorealist portraits, said Rizza.

The rôzome exhibition was the crown jewel of *Wax Eloquent: The World Batik*

Conference, which took place at MassArt from June 7–15, 2005 and was curated by Betsy Sterling Benjamin (Art Ed '66). *Wax Eloquent* was the first convention in the United States that focused exclusively on batik. The three-day conference, workshops, and accompanying exhibitions drew artists, scholars, and educators from six continents.



Kageo Miura's batik, *Poem of the Root Vegetables*, 60" x 118", from the exhibit *Rôzome Masters of Japan*; Stephen D. Paine Gallery, June 10–September 21, 2005. Photo: Yusuke Tange, 1996.



MassArt is an exciting new national
model for art education





Emily Neumann (Architecture '05)
Hostel 275, senior thesis project redesigning
 275 Newbury St. as a youth hostel and rooftop
 restaurant.

fig5 NATIONAL MEDIA AND PEERS LAUD MASSART STRATEGY



It is no secret that MassArt has traditionally been viewed as a smart educational value. Now, thanks in large part to MassArt's New Partnership agreement with the Commonwealth, colleges around the nation are beginning to look to MassArt as an institution to emulate—as a model for other art and specialty colleges.

The New Partnership agreement holds the college to high standards of accountability in its goals, but allows MassArt the freedom to determine how it achieves them. New Partnership goals include academic quality, access and affordability, student success and satisfaction, service to the Commonwealth and financial health. To attain these goals, MassArt utilizes a mix of public and private investment as well as entrepreneurial strategies; the college has already made significant progress in achieving the New Partnership objectives, and others are noticing.

FORMER CRITICAL STUDIES CHAIR INSPIRES GIFT

Professor Marjorie Hellerstein, MassArt faculty member from 1968-1994 and Chair of the Critical Studies Department from 1979-1988, passed away earlier this year. In order to keep her memory alive at MassArt, her husband, Earl E. Hellerstein, M.D., has made a significant gift to help create the Professor Marjorie Hellerstein Memorial Fund.

Marjorie was a dedicated supporter of Mass Art through teaching,

scholarship, union activism and financial support. She received an MA from the University of Chicago, her Ph.D. from NYU, authored two books, and also helped curate a well-regarded MassArt exhibit on Terezin.

"I'm honored to be able to help establish this memorial. As a student at MassArt in the early 1970s, I took Marjorie's Literary Traditions course. She was an excellent teacher," said

Dr. Ellen M. Shortell, current Chair of the Department of Critical Studies.

Dr. Hellerstein has generously offered to match gifts to the fund until the fund reaches the endowed \$25,000 level. Alumni, faculty and staff who wish to remember Marjorie in this way may send their contributions to the MassArt Foundation, specifying that they are for the Hellerstein Fund.

This year, MassArt received considerable national exposure with articles that appeared in the July issue of *Time* magazine as well as the April 5 edition of *The Washington Post*; the *Post* listed MassArt not only as a superior value, but also among the top six public colleges that graduate students within six years (a common standard for evaluating graduation rates).

MassArt is also being noticed by its peers. For most of the fall and winter, each academic department underwent an intensive self-study process in preparation for a 10-year joint accreditation visit from the National Association of Schools of Art and Design (NASAD) and the New England Association of Schools and Colleges (NEASC).

To prepare for the visit faculty and students helped transform the elevator lobby space on the sixth floor of the Tower Building into a gallery of student work. Robert Coppola, who teaches 3D computer modeling, digital photography, and interior architecture at MassArt

designed the space, created display panels, and built pedestals and display boxes. "Everyone contributed... people came in on Saturdays and Sundays to mount the exhibit," Coppola said.

Finally, in March a team from NASAD and NEASC spent several days at MassArt examining every detail of the college's curriculum and operations, interviewing Trustees, Foundation Directors, administration, faculty, and students. In their report recommending re-accreditation the reviewers said, "MassArt is an exciting new national model for art education... that allows MassArt to continue to expand on its national stature in higher art education."

As MassArt continues to distinguish itself in the national arena, the MassArt community—students, faculty, alumni and others—will continue to benefit from and be a vital part of the college's success.



Zornitza Kaltcheva '06
Finagle fashion

MEET THE FUTURE

UNIFORM DESIGN CHARMS RETAIL GIANTS

Sure, Senior Fashion Design student Zornitza Kaltcheva likes bagels. But now when she goes for a bagel at one of Finagle A Bagel's nineteen Boston restaurants, she can savor the satisfaction of admiring her own handiwork. By early 2006, the store's more than 500 associates are slated to be wearing the uniforms she designed under the guidance of Professor and head of Fashion Design, Sondra Grace (Graphic Design '81).

"MassArt should be very proud of the program they are running and the talent of their students," said Laura Trust, co-president of Finagle A Bagel. "Every student had a viable theme—and some terrific ideas for our business."

Kaltcheva, who is from Bulgaria, beat out 19 other Fashion Design students to win first prize in the Finagle A Bagel Design Competition last December when she was a junior. Finagle challenged the junior Fashion Design class to create a fashionable, flattering, and functional new uniform for Finagle.

A panel of judges chose Kaltcheva's design based on its creativity, comfort, practicality and durability, manufacturing considerations including cost and time to produce, and overall

fashion appeal, among other factors. The judging panel for the competition included Finagle management and executives as well as designers from national retail chains Gap, Express, Abercrombie & Fitch, and Design Within Reach.

The senior had two months to produce her design, a process that she described as "really stressful." "My concept was to create a very clean, professional look, and I think that's what they wanted," said Kaltcheva, whose uniform for Finagle includes a dress shirt.

Kaltcheva's color palette was inspired by Boston architecture—yellow from its yellow bricks, reds, blue and light gray. Her storyboards incorporated photos of Boston, including some Beacon Hill buildings.

Kaltcheva will receive a \$5,000 scholarship sponsored by Finagle, which she will use to pay her tuition. "I'm considering designing sportswear right now. But I would like to work in a big company. I want to do not just clothing but accessories. I want to do everything," said Kaltcheva of her aspirations.



Lina Maria Giraldo '06
Consciousness raising

LINA MARIA GIRALDO'S ART PACKS A POLITICAL PUNCH

Senior Studio for Interrelated Media (SIM) major Lina Maria Giraldo creates new media installations that are intended to expand public consciousness about the major issues facing her native country, Colombia. Giraldo's installations, which have appeared both in the U.S. and in her native country (www.linamariagiraldo.com), have covered Colombia's political abductions, its violence, its environmental degradation, and its drug war.

She attended Andes University in Bogotá, Colombia from 1996 to 2000, when she came to Boston. In 2003, Giraldo was accepted into the SIM program and chosen to receive a Tsongas Scholarship; in 2004, she managed the newly renovated Godine Family Gallery.

Recently, the 29-year old artist's digital prints of crop dusting planes were exhibited affixed to a skylight at the Gallery @ Green Street in Jamaica Plain. "By placing these images against the sky seen in the background Giraldo creates a feeling that the planes are above us, at this moment, making these distant political, economic and environmental struggles more visible to people in the U.S.," said James Hull, director of the Gallery.

Illegal drug plantations in Colombia pose a major threat to the environment, since the government, in its haste to destroy poppy crops, uses chemicals that destroy thousands of acres of land, animals, and watersheds. Officials disperse these chemicals from planes; guerilla groups frequently protect these crops, forcing the planes to fly higher in order to avoid being shot down, which further increases dispersion. "The effects on our ecology will only be felt in a decade or so, but then it will be too late," said Giraldo. "I believe a consciousness has to be created around this problem in the industrialized world, which is the main consumer of these drugs." There's no doubt Giraldo will do just that. After graduating from MassArt she intends to pursue a Master's degree in new media.

RECYCLED }
CONSTRUCTION
MATERIALS



a.

CONSTRUCTION
MATERIALS



fig 6 GIFTS RECEIVED

July 1, 2004–June 30, 2005

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- Sandra Weisman '96

Participating Artists who contributed 100% of the proceeds of the sale of their artwork at the 16th Annual Benefit Art Auction held on Friday, April 8, 2005.

- Emily H. Abbott '99 & Jonathan Betsch
- Thomas F. Barbour
- Judy K. Blotnick
- Karen McEachern Cass '93
- Nicole Chesney '97
- Linda Cordner ♦
- Elsa Dorfman
- Gail E. Erwin '96
- Carlos Estevez
- Bean Finneran ♦
- Mary-Louise Geering '90
- Wally Gilbert ♦
- John K. Guthrie '92

- Margery M. Hamlen '98
- Charles M. Harden '91
- Geoffrey Hargadon
- Julie Heffernan ♦
- Michael Hintlian
- Suzanne Hodes
- Dr. David Kaufman '97
- US Senator Edward M. Kennedy ♦
- Ian M. Kennelly '94
- David Kupferman
- Maribeth Macaaisa '03 ♦
- Michael Mazur
- Celine McDonald
- Ryan McGinness ♦
- Sam Messer
- Nicholas Nixon ♦
- Liz Nofziger '04 ♦
- Debra Olin '80
- Tony Oursler
- Liliana Porter
- Thomas J. Powers '74 ♦
- Vivian Pratt '03
- Jaclyn Salvaggio
- Agnieszka Sosnowska '95 ♦
- Pat Steir
- Liz Sweibel '97
- Sarah Sze ♦
- John L. Thompson '05 ♦
- Gay von Henneberg
- Beth Walsh-Bolstad '03
- Cheryl E. Warrick '88
- William Wegman '65
- Ann Wessmann ♦
- Leslie Wilcox
- Luanne E. Witkowski '86 ♦

CLASSICAL TO KINETIC: RECASTING A TRADITION

Saturday, October 23, 2004

A Gala Celebration to reopen the historic North Hall Theatre, renamed the Elizabeth and Robert Pozen Center for Interrelated Media.

Honorary Committee

- Lieutenant Governor Kerry Healey, *Honorary Chair*

- Caroline Collings, *Dedication Chair*
- Trevania Henderson, *Dedication Co-Chair*

- Congressman Michael E. Capuano
- MA Speaker of the House Sal DiMasi
- Alfred Fiandaca
- Milly and Arne Glimcher '60
- John Holland ♦
- US Senator Edward M. Kennedy
- US Senator John Kerry
- Christian Marclay '80
- Mayor Thomas M. Menino
- Jack Pierson '84
- MA Representative Marie St. Fleur
- MA Representative Jeffrey Sanchez Kay ♦ and Bill Sloan
- Nita Sturiale '90 ♦
- MA Senate President Robert E. Travaglini
- Gail Wight '88
- MA Senator Dianne Wilkerson

Dedication Benefactors (\$10,000)

- Donna and Rob Manning ♦
- New Boston Fund ♦
- Liz and Bob Pozen

Dedication Table Hosts (\$5,000)

- Terry '82 and Dick Albright
- Hope and Mel Barkan
- Caroline and Bob Collings
- Marjorie and Nicholas Greville

- Kathryn '93 and John Hamill
- Trevania and John Henderson
- Cile and Bill Hicks
- Rena Lipman and Richard Lavin ♦
- Sheryl Marshall and Howard Salwen
- Susan and Bob Schechter
- Carol and Ralph Stuart
- Paula and Simon Young

Dedication Sponsors (\$2,500)

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- Nader Darehshori ♦
- LEF Foundation
- Lena and Ronald Goldberg ♦
- Plymouth Rock Assurance Co.
- Claire Villari and David Weinstein ♦

Dedication Tickets and Contributions (\$50–\$1,000)

- Susan and Paul Abbott
- Dana Duong and C. Daren Bascome '93
- Robert L. Beal
- Kelly Brilliant ♦
- Katie and Paul Buttenwieser
- Kathleen and Robert Caulfield ♦
- Lois and Jim Champy
- Rosalie and Bertram Cohen
- Lynn and Bruce Dayton
- Karen Keane and Dan Elias
- Elisabeth and C. Frazier Evans
- John S. Foster
- Ingrid Caruso Gersin
- Sandra and Philip Gordon
- Lenore and Eric Gustafson
- Elizabeth and Mel Hodder
- Caroline and Brad Hudson
- Consuelo and John Isaacson
- Jackie Jenkins-Scott, Wheelock College
- Allison Ryder and David Jones ♦
- Joan and Dr. David Kaufman '97
- Francesca Piper Koss and William Koss
- Barbara Cole Lee
- Cecile and Fraser Lemley
- Ann and Peter Lombard
- Pat McGovern
- Dale and Bob Mnookin ♦
- Nancy Netzer ♦
- Stephen Neumeier
- Susan W. Paine
- Mark Peters
- Ann Beha and Robert Radloff
- Fran and Charles Rodgers
- John Rogan
- Teddy and Eric Roiter ♦
- Anne and Richard Rosenfeld
- Salwa and Robert Smith ♦
- Jeanne and Don Stanton
- Pat and Arthur Stavardis
- Cynthia Strauss and Harry Sherr ♦
- Merle and Michael Tarnow
- Phyllis and Alexander Thompson Reid ♦
- Miriam Gillitt Winer ♦
- Dee and Jay Yost ♦

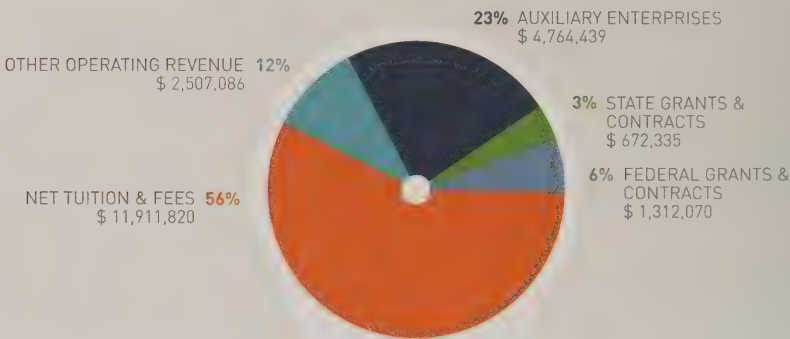
ENDOWED FUNDS

- Charles Abbott Scholarship, FORMER FACULTY
- Art School Associates Scholarship
- Helen Blair Crosbie Sculpture Award, CLASS OF 1932
- Roy H. Brown Scholarship, FORMER FACULTY
- Lila Chalpin Creative Writing Award, FORMER FACULTY

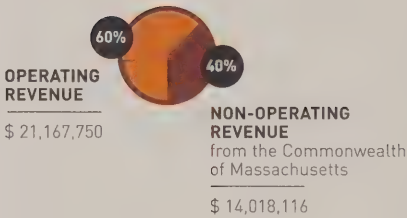
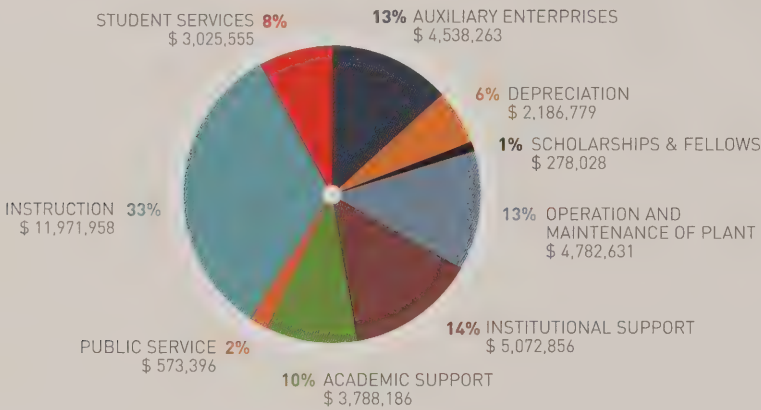
- Lois and James Champy Scholarship
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- Cornelia Fund
- Alan Wells Damon and David Eliot Levy Scholarship, CLASS OF 1961
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- Russell Doucette Scholarship, FORMER FACULTY
- Everett L. Durgin Scholarship
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- Beatrice Guas Scholarship, CLASS OF 1936
- Robert Thomas Higgins Memorial Award, CLASS OF 1954
- Anne A. Jackson Faculty Development Award
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- Longwood Scholarship
- MassArt Alumni Association Memorial Award
- The Genevieve McMillan-Reba Stewart Traveling Fellowship
- Rob Moore Grant in Painting, FORMER FACULTY
- George Nick Prize in Painting, FORMER FACULTY
- Pace Gallery Scholarship, CLASS OF 1960
- Palmer Scholarship Award, CLASS OF 1932
- Marilyn Pappas Award, CLASS OF 1952, FORMER FACULTY
- Schrafft Charitable Trust Award
- Class of '97 SGA Merit Award, CLASS OF 1997
- Katherine Sloan Scholarship
- Commonwealth of MA Endowment Fund
- Dina Zacconi Intravaia Memorial Scholarship, CLASS OF 1989

fig 7 **FINANCIAL HIGHLIGHTS**
July 1, 2004-June 30, 2005

Total (operating and non-operating) Revenues = \$ 35,185,866*

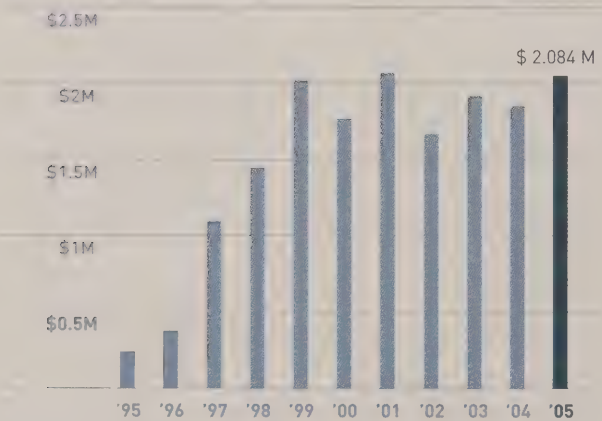


Total Operating Expenses = \$ 36,217,652*



*Audited figures pending approval by MassArt Trustees.

Foundation Fundraising Results



Fundraising reporting includes net results from efforts of both the College and Foundation programs.

Foundation Endowment Growth



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Lark Jurev Palermo, *Vice Chair*

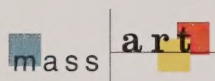
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Lois Champy
Thomas Davis, '76
Robert H. Linsky
Julie Miller '05, *Student Trustee*
Patricia McGovern
Elizabeth Kelner Pozen
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